

# THE MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. I., No. 35.]

SATURDAY, SEPTEMBER 20, 1856.

[PRICE 3D.]

## Musical Announcements.

**MUSICAL LECTURES.—A Musician** who has had considerable experience, is ready to furnish vocalists with Lectures, on every branch and era of the art. Address "Musicus," care of Mr. Jewell, music publisher, 104, Great Russell-street, Bloomsbury.

**ROYAL ACADEMY of MUSIC.**—The MICHAELMAS TERM will COMMENCE on Monday, September 23, 1856. Candidates for admission must attend at the Institution for examination on Saturday, September 20, at Three o'clock. By order of the Committee, J. GIMSON, Secretary. Royal Academy of Music, Sept. 12, 1856.

**ORGAN BUILDERS' BENEVOLENT INSTITUTION.**—Patron, The Right Hon. the Earl CAWDORE.—The ANNUAL GENERAL MEETING of Subscribers will take place on Monday evening, September 23, at half-past 8 o'clock, at the Freemason's Tavern, Great Queen-street, Lincoln's-inn-fields, to receive the report of finance and progress, the appointment of officers for the ensuing year, and for general business. The election of four arbitrators will occupy the attention of the Meeting. EDMOND WOODS, Secretary. 34, Foley-st., Portland-place.

**THE LONDON MUSICAL SOCIETY.**—NATIONAL CONCERTS.—St. Martin's Hall.—The SECOND CONCERT will take place on Wednesday evening, Sept. 24, 1856. Artists—Madame Caradori, Madame Zimmermann, Miss Heywood, Miss Galton Pyne, Miss Alleyne, and Mme. Onorati, Mr. George Tedder, Signor Onorati, Messrs. Distin, Herr Pape, and Edouard Roményi, Solo Violinist to Her Majesty the Queen. Managing Director, Herr N. de Becker. Leader, Mr. F. W. Kreutzer. Musical Director and Conductor, Mr. Ch. Anschuetz.—Prices of Admission—stalls, 5s.; gallery, 2s. 6d.; area, 1s. Tickets to be had at the hall; or of Messrs. Addison and Co., 210, Regent-street (where a plan of the hall may be seen); and of all the principal music-sellers. Doors open at half-past 7 o'clock, to commence precisely at 8 o'clock.

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**NOTICE.—MR. VAN PRAAG** begs to inform his musical patrons that he has left London for Paris to fulfil an engagement, and will return before Easter, when he trusts to receive the same patronage he has had bestowed on him during the past musical season. All communications to be addressed to him at Mr. Brettell's printing-office, 25, Rupert-street, Haymarket.

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## Miscellaneous.

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## NOTICES, &amp;c.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Strand Office, and addressed 11, Crane-court, Fleet-street, London.

E. J. S.—The non-delivery of the *Gazette* is as likely to arise from the neglect or carelessness of the post, as from any error at our office.

Thanks for the suggestion about subscriptions. We shall probably send out accounts at Michaelmas, made up to that date, so that in future, subscriptions will be due on the quarter-days.

Our present intention is to complete a volume per annum.

## RECEIVED.

R. B., Reading; T. Y., Walworth; F. W. S., Dorchester; J. I., Aberdeen; A. C. T., Ramsgate; G. B., Chester; M. K., Aberdeen; R. P., Atherstone; Dr. I., Newcastle; J. L., Plymouth. A Leeds subscriber has forwarded a post-office order without name.

## THE MUSICAL GAZETTE

SATURDAY, SEPTEMBER 20, 1856.

THE 133rd meeting of the choirs of Worcester, Gloucester, and Hereford, particulars of which we have elsewhere given, has, we rejoice to find, terminated with a pecuniary result as gratifying as the general musical performances were successful. A letter just received from the Honorary Secretary to the stewards informs us of the prosperous nature of this great undertaking, notwithstanding that the expenditure—always, on these occasions, enormous—has been positively greater than formerly; indeed it has exceeded the outlay on previous festivals at Gloucester to the extent of some hundreds of pounds. Such a termination to the great music meeting is heartily cheering.

Will our readers believe that this festival, by which something like £1000 will be handed over to the very laudable fund, in aid of which it is held, has been denounced from the pulpit! The incumbent of Gloucester has been rebuked by the Lord Bishop of CHELTENHAM. In a discourse delivered in the parish church of the latter place, on Sunday week, the Rev. FRANCIS CLOSE (we quote from a Cheltenham paper)

"Protested against the practice of turning the house of God into an opera-house, of having opera men and women to sing for the gratification of the congregation—a practice which he could only liken to the conduct of the Philistines in bringing forth Samson and compelling him to make merry in the temple of their God. It was turning the beautiful service of our church into a source of worldliness and sensuousness and pleasure, and was nothing more nor less than a solemn desecration of the temple of God. He felt it his duty to warn his hearers against this seduction, which was presented to them under the sacred garb of charity; but, if charity were really the object, why could not the three choirs meet together for a week of solemn services, and if they did that he had no doubt they would promote the cause of charity much more effectually, because they would not then have to pay such enormous sums of money to opera women to take part in the services. Now, just see how one thing led on to another at these festivals. They began with early prayer; they then had the church service; they then went on to something but little removed from the opera, finishing off in the evening with a secular concert, and winding up the whole proceedings with a ball! He did not now mean to express an opinion on any of these things taken by themselves. But he did protest against mixing them up with religion. He did protest against bringing them under the guise of charity—against holding these operatic performances in a cathedral—a building dedicated to the service and worship of Almighty God. He felt persuaded that God did not look down on such an undertaking with His divine approval. It was not true that God was glorified, but rather dishonoured, by such a performance in His church, and those who sanctioned it were not promoting God's glory, but rather, in relying in man's devices, putting light for darkness."

Mr. Close is, we doubt not, a good man. We have evidence of his zeal and his warmth of expression in the above extract. But he is one of those members of the body clerical who forget, or are ignorant of, the incompleteness of their university educa-

tion, and launch forth with but slight premeditation into vehement condemning of what "they have no mind for." An unmusical clergyman! Who is there amongst our readers possessing a spark of religious and devotional feeling that cannot afford compassion for the minister who has not music in his soul, who was never impressed with the sublimity of Handel's mighty "Hallelujah," the calm and tender "He shall feed his flock," or touched with the musical rendering of these words, "*How beautiful are the feet of them that preach the Gospel of Peace*?"

It is exceedingly difficult to realise the feeling of any Christian that can speak opposingly to the performance of such elevating music in a building dedicated—no whit more than the music—to the service and worship of Almighty God. A protest against mixing up musical performances with religion is the result of the shameful neglect in our universities of an art, the assiduous cultivation of which is unquestionably essential to every special labourer in God's vineyard. Music is, by the majority of clergymen, considered of so little consequence in the church service that the superintendence or the encouragement of a barely decent performance is seldom dreamt of. They readily admit that psalmody should be introduced, and that the congregation must be led, but instead of encouraging the organization of a choir consisting of intelligent persons in the district, they are content that the "leading" should be effected by children who understand little of what they are singing about, and whose expressionless chant cannot be expected to excite devotional feeling in the minds of those assembled. The following extract from the writings of a "Singer and Preacher" in America is very much to the purpose, and will be read with interest:—

"But I think it will generally be admitted that singing may have an appropriate place in the other department of the church-service—the department of instruction and impression. Certainly, in all the secular application of music, this double function is recognized. We acknowledge the power of music upon the listener in the performances of the opera, the concert, or the military band; we see the value of it as giving expression to the feeling of the singer, in the popular song and chorus, as for instance, in the political mass-meeting. But we can find no illustration of this two-fold use of singing so apt and so forcible, as in the church itself. Any man who has been impressed and subdued, as I have been—not by the sensuous "effects" of an operatic quartet, but by the solemn, fit, expressive singing of psalm or hymn by the well-blended voices of a choir—every word receiving its proper utterance, every line its due emphasis, and the whole carried to the heart of the hearer by those sympathetic tones which cannot be acquired by art, but only by the sincere and feeling apprehension of the sentiments uttered—any man who has been thus impressed, will appreciate the value of music as a vehicle of religious instruction and impression to the hearer. And so any man who has joined (as what man has not?) in the spiritual worship of a devout congregation, in which all these arts of elocution and expression are lost sight of, and careless of emphasis and accent and articulation, the voices rise together in unlaboured and familiar tones,

"Increasing with the praise,"

—any such man knows, as no theory of worship can teach him, the value of singing as a means of expressing the religious emotions of the singer.

"Now, undoubtedly, the earliest use of music in Christian worship, and its highest and most important function, is this of uniting the voices of the people in worship. In our modern congregations it affords a principal means, and in the non-liturgical congregations almost the only means, by which the congregation may take active part in the worship; and it is not at all to be wondered at that when this highest use of singing has been in a measure superseded by the less important, the reaction against the abuse should be strong and even violent.

"But I feel that in my ministry I can not afford to dispense with a choir who can 'preach to the congregation.' There are parts of holy Scripture that can never be so fitly read to the people by my single voice, as by the subdued and blended voices of the choir, in a chant; and there are warnings and exhortations which no tones of mine can so impress on the mind, and fix in the memory, as when they are enforced by the sweet and solemn eloquence of music. Yet when I would retain this, I would by no means do it at the expense of those easy and familiar songs in which the voices of the whole congregation should unite in 'uttering praise.' The two are not incompatible."



It is impossible to help seeing that the good yet mistaken minister (Mr. Close) directs eloquent shafts against the "worldliness" of the performance more than against the performers themselves, and his want of sympathy with music of a sacred and devotional character, and of the highest order, leads him to a condemnation of the engagement of those employed in its representation. It is equally impossible to avoid staring the fact in the face, that Mr. Close considers those who administer to the enjoyment of the public—and may we not add contribute to their refinement—unworthy to sing the praises of God in His holy temple. We have yet to learn that the profession of a concert-singer or operatic performer necessarily precludes the professor or artiste from the portals of Heaven, or renders either unfit to sing sacred music while on earth. A public life (as actor or singer) is not incompatible with strict morality and religious exercise, whatever the temptations to the contrary may be. If we are wrong in this assertion, and it is an inevitable consequence of an entrance upon the dramatic or lyrical profession that the soul is irretrievably lost, it is high time that both Church and State looked to it, for the licensing and approval of so many theatres is indeed a serious responsibility for the temporal and spiritual rulers of the nation.

The bellows-blower at Cheltenham Parish Church should be immaculate. This functionary has important duties, intimately associated, as most people must be aware, with the performance of sacred music. Verily there must be searching investigations of character before any person is permitted to officiate—*musically*—in the Church. In future, to be qualified for singing professionally in praise of God, the singers must be pronounced cleansed from all sin and iniquity. Oh where will such a choir be found but in a world of Mr. Close's creation!

A correspondent of the *Daily News* thus writes, having evidently read the extract we have quoted:—

"In company with many others I listened to the masterly performance of the *Elijah* in Gloucester Cathedral last Wednesday; and on comparing the impressions left on my own mind with the thoughts of others published in reference to the subject of cathedral festivals, two reflections seem to present themselves.

"First, is it wise or just to disparage the character of those who with so much pains and skill minister to the pure pleasure of their fellow creatures? What is to be gained by sneering at 'opera men and women' in sermons, except the utter hostility of their class (which may be allowed to stand in need of the protecting influences of religion) to the priests, who thus cast them off as reprobates? I at least am disposed to remember with nothing but gratitude the exertions of all those whose efforts, in conjunction with Madame Clara Novello, bowed the heads of that mighty audience in reverence at the 'Holy, Holy.'

"Secondly, at a time when the people of England are asking—What use can our cathedrals be turned to in the future?—apart from all higher purposes which they may be destined to serve, and I believe these to be neither few nor small, these noble edifices may be made increasingly useful in enlisting the sympathies of the people on the side of religion, through the medium of sacred music. Why should not other dioceses follow the example of Gloucester, Worcester, and Hereford?—and the inhabitants of each county be invited to rally round their own cathedral periodically for a musical festival, and thus to diffuse a taste for the highest class of sacred music with all its elevating influences. It would not be necessary to enlist the same array of talent in all cases, but this would only tend to throw the admission more widely open to the people, in whose cause I have written these remarks."

Possibly we may have more to say upon the subject, which admits of wide discussion. Enough has been said about Mr. Close, who should not abuse his ecclesiastical privileges, by denouncing a profession with which he has little acquaintance, or performances with which he has no sympathy, but should pray for the "most excellent gift of Charity, the very bond of peace, and of all virtues," and regret most heartily that music does not form an essential branch of an English University education.

## Metropolitan.

### ROYAL SURREY GARDENS.

Yesterday week a "Madrigal Night" was given. To what extent the Directors were justified in giving so special a title, we leave our readers to judge by the following programme:—

#### PART I.

OVERTURE— <i>Oberon</i> . . . . .	Weber
QUADRILLE—From Verdi's Opera <i>Ernani</i> . . . . .	Jullien
SYMPHONY—"Allegretto from the Symphony in A," . . . . .	Beethoven
VALSE—"The Wild Flowers," . . . . .	Jullien
FANTASIA— <i>VIOLA D'AMORE</i> —"Souvenir d'Ecosse, (HERR SCHREURS) . . . . .	Schreurs
ARIA—"Una voce," ( <i>Il Barbiero</i> ) . . . . .	Rossini
PART-SONG—"The Woods," . . . . .	Mendelssohn
POLKA—"The Rataplan," (with solos for the Cornet by MONS. DUHEM) . . . . .	König
MADRIGAL—"Let's hail the present hours," ( <i>Pietro il Grande</i> ) . . . . .	Jullien
QUADRILLE—"The English Quadrille," . . . . .	Jullien

#### PART II.

#### GRAND OPERATIC SELECTION.

<i>Les Huguenots</i> . . . . .	Meyerbeer
VALSE—From <i>Lucrezia Borgia</i> , . . . . .	Jullien
DUET—Violin and Violoncello— <i>On English National Airs</i> (MONS. CAMILLE DEMUNCK and MONS. ERNEST DEMUNCK, Jeune), Leonard and Servais . . . . .	
WALZE— <i>Maid of Artois</i> (MDME. ALBONI) . . . . .	Balfe
VARSOVIENNE—"The Warsaw," . . . . .	Jullien
PART-SONG—"O brave were England's mailed knights," . . . . .	Norse Melody.
GALOP—"Pelissier," . . . . .	D'Albert

If out of seventeen pieces only one is a madrigal, we respectfully consider "Madrigal Night" a misnomer. Moreover, what shall we say about the three choral pieces that were done? one, a madrigal (! ?) by Jullien, the others, as rhythmical and unmadrighal as could possibly have been pounced upon. The programme arranger at the Royal Surrey Gardens must have gone clean out of his senses. Be it clearly understood that we do not speak disrespectfully of Mendelssohn's lovely part-song (which was encored); still, it was a long way off a madrigal.

It should have been called an "Alboni Night." Everybody came to hear Alboni, who sang, as she always does, exquisitely. She was encored in both her songs. The latter she repeated; for the former she substituted "Il segreto."

On Saturday a musical feast (not *fête*) was given. The Gardens were thrown open early, and there was a morning performance at 3, and an evening at 7, to which one payment admitted. The vocalists engaged for the morning performance were Madame Gassier, Madame Fiorentini, Madame Alboni; Mr. George Tedder, Signor Albicini, and Herr Formes.

Alboni confined herself to two of her popular *morceaux*, "In questo semplice," the Tyrolienne from Donizetti's *Betty*, and the everlasting "Il segreto." The former was enthusiastically encored. Madame Gassier ventured on "Hear ye, Israel," from *Elijah*, but it was a mere experiment, and cannot be recorded as successful; in "La Zingarella," composed for her by Venzano, the adapter of Strauss's valse, she was much more at home, and was loudly applauded. Another song from *Elijah*, "It is enough," was given by Herr Formes, who also sang "O ruddier than the cherry." The latter elicited vigorous approbation. Madame Fiorentini sang "Bel raggio," Signor Albicini "Una furtiva lagrima," and Mr. George Tedder "In native worth," the last-named gentleman being slightly sibilated at the close of the song. An unfortunate tendency to acute intonation probably produced this unpleasant result.

The chorus, under Mr. Land's direction, highly distinguished themselves in Mendelssohn's part song, "O hills," and "Down in a flow'ry vale." The madrigal was encored.

The orchestral performances consisted of the greater part of Beethoven's Pastoral Symphony, the *scherzo* from Mendelssohn's *Midsummer Night's Dream* music, a polonaise by Jullien, and the overtures to *Euryanthe* and *William Tell*. The "Tyrolienne" of Madame Alboni preceded the latter, and M. Jullien took his revenge for the encore which was demanded of the fair vocalist, by omitting a portion of Rossini's beautiful overture. The worthy

conductor seems opposed to repetitions. There were three instrumental solos: Herr König played Roch Albert's "Adieu," M. Le Hon, the new violinist, De Beriot's Sixth Concerto, and Signor Bottesini, on his great bass, the "Carnival."

At the evening concert the same vocalists appeared, with the exception of Mr. George Tedder, for whom Mr. Allan Irving was substituted. Mr. Irving is a baritone, who has been absent from England for some time. He was encored in both his songs; one was "Il balen," sung a deal faster than we have been accustomed to hear it, the other a ballad by Linley. Madame Fiorentini sang a French air, and a Spanish canzonet, by Bottesini—the latter was encored. She was announced to sing in Cimarosa's trio, "Le faccio," but it was passed, and the band proceeded with the next piece in the programme, the *scherso*, from Mendelssohn's symphony in A minor. This tacit omission the audience did not seem inclined to follow, and an uproar commenced, which quite stopped the proceedings of the orchestra. M. Jullien came forward and addressed the assembly in rather distasteful and insulting terms, referring to the amount paid for admission to the gardens; and the consequences of this defiant harangue might have been serious, had not Madame Alboni good-naturedly volunteered to sing the *rondo finale* from *La Sonnambula*. The performance of this brilliant piece of vocalization by the great songstress (who is an established favourite in the concert room) restored the company to good humour, and the remainder of the programme was gone through without any disturbance. Alboni's other song was "Non più mesta." Madame Gassier sang Alari's Polka, and joined Alboni in the *duo* from *Tuncredi*, "Lasciami non t'ascolto." Herr Formes, in the fine song from *Zauberflöte*, and "Non più andrai," showed his efficiency in music of opposite style, though by the same composer. Mdle. Bernhardt gave evidence of nervousness in an *aria* by Ricci; and Signor Albicini contributed the excessively hackneyed "La donna è mobile." The chorus repeated the madrigal, and one of the part-songs of the preceding evening, and the band gave the overture to *Fidelio*, the *Andante* from Mendelssohn's Italian, and the *scherso* from the Scotch Symphony, the "Horton" and "English" quadrilles, the "Prima Donna" walse, and a selection from *Les Huguenots*, concluding the concert with D'Albert's "Etna" galop.

#### CRYSTAL PALACE.

The following is the return of admissions for six days, from September 12 to September 18:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Sept. 12	..	14,270	1,862	16,132
Saturday	" 13 (2s. 6d.)	..	751	513	1,264
Monday	" 15	..	9,382	354	9,736
Tuesday	" 16	..	8,253	521	8,774
Wednesday	" 17	..	5,397	460	5,857
Thursday	" 18	..	4,893	420	5,253
Total			42,886	4,130	47,016

The admirers of the fine line of perspective peculiar to the interior of this building will rejoice to learn that the Peace Trophy is in a rapid state of demolition.

**CREMORNE GARDENS.**—On Wednesday evening a grand *fête* was given in the Royal Cremorne Gardens, for the benefit of the workmen employed by the Messrs. Broadwood, who were severe sufferers by the late calamitous fire, which broke out in Messrs. Broadwood's extensive establishment. The arrangements for the *fête* were very effectively made by a committee of the workmen, and were most efficiently carried out under Mr. Simpson's active superintendence. The gardens were thrown open at three o'clock, and up till five o'clock selections of popular music were performed by the Cremorne military band. The vocal and instrumental concert succeeded, and this was followed in the theatre by Madame Panormo's representations in character, and by the burlesque opera by the celebrated troupe of Sable Harmonists. There were, in addition to these attractions, the new fairy ballet, entitled the *Vine Dressers of Como*, which was exceedingly well performed; the dancing of Miss Lavinia Bertrand especially calling forth loud applause, and also the brilliant scenes of equestrian in the circle, by Madame Ducrow, the celebrated McCollum, and other eminent artistes, which seemed highly to delight the large auditory. Among the great features of the

evening were performances by amateurs (workmen employed by Messrs. Broadwood), who acquitted themselves most creditably, and whose efforts were applauded to the very echo. Mr. Rooke, who gave his services gratuitously, sang two songs—one of them the well-known composition of Bishop, "Tis when to sleep the world retires"—and in his singing he exhibited excellent taste and a voice of superior quality. The fireworks, by Chevalier Mortram, were upon a scale of great magnificence, and formed a fitting conclusion to a delightful evening's enjoyment. Dancing, we need scarcely add, was carried on with great vigour upon the great Chinese platform. We were informed that the entire loss sustained by the workmen at the late fire, amounted to £3600, of which sum £1200 was covered by insurances: and of the balance of £2400, so much as £1700 has been raised by subscription. We feel gratified in saying, that the *fête* of last night will add considerably to the amount subscribed. The entire proceeds of the sale of tickets pass to the credit of the committee. The evening being exceedingly fine the gardens were well attended. The balloon lottery, which took place here on Monday night, passed off in a spirited manner, a Crimean hero claiming his right, through a lucky number, to the vacant seat. Should the weather continue favourable, there can be no doubt that Mr. Simpson's extensive arrangements for celebrating the battle of the Alma, on Saturday, will attract a large and fashionable attendance.

**VAUXHALL.**—The enterprising director, Mr. R. Wardell, has given another week of extraordinary novelties. In addition to the splendid attractions, the concert, scenes in the circle, and fireworks, there has been a balloon ascent by Mr. C. G. Green, the son of the veteran aeronaut, at night. The balloon was illuminated by different coloured fires, and the ground lighted up with upwards of 20,000 gas jets.

It is confidently reported that a builder has bought the "royal property," and the next week will be the last of the old Vauxhall amusements.

**MISS P. HORTON'S (MRS. T. G. REED) "POPULAR ILLUSTRATIONS."**—After a very successful tour through the "fashionable watering places" of Kent and Sussex, Mr. and Mrs. Reed returned home on Monday from Paris, where they have been holiday-making, to resume their provincial engagements. They will give their entertainment at Southampton, Salisbury, Winchester, Bath, Exeter, Devonport, Cheltenham, Worcester, Gloucester, and other large towns in the west of England.

The weight of the great bell for the clock tower of Westminster Palace, the casting of which at Norton, near Stockton-on-Tees, we lately noticed, has been ascertained to be little short of sixteen tons, nearly half as much again as the great bell of York Minster, more than twice that of Oxford, nearly three times as heavy as the large bells of Exeter, Lincoln, and St. Paul's, and six times the weight of "the great bell of Bow."

Mr. J. B. SALE, organist of St. Margaret's, Westminster, and for some years musical instructor to Her Majesty, expired on the 16th instant, in the 78th year of his age.

#### Opera.

**THE ROYAL ITALIAN OPERA.**—A rumour, which has been since contradicted, has been given currency to in the columns of some of our contemporaries to the effect that the new Royal Italian Opera was about to be built on the site intended for the St. James's Hall. The fact is that the buildings at present on the ground will shortly be pulled down to make room for the new concert-hall, which the directors propose to have ready for next season.

**THE NATIONAL ENGLISH OPERA COMPANY.**—This association, under the direction of Messrs. Tully and Kingsbury, have been eminently successful at Manchester, Sheffield, and Glasgow.

#### Theatrical.

**DRURY LANE.**—Particulars of the re-opening of this great establishment will be given next week.

**HAYMARKET.**—Mr. Murdoch, an actor of the highest reputation in the United States, both in tragedy and comedy, is engaged at the Haymarket, and makes his first appearance there



on Monday, in the character of Young Mirabel, in *The Inconstant*, which has been advantageously compressed into three acts. We also understand that Miss Ellen Sabine, a young and favourite actress who played last season very successfully at Brighton, will appear, for the first time on these boards, on next Thursday, in the character of Celia, in *As You Like It*.

**LYCEUM.**—This theatre opened under the management of Mr. Charles Dillon, on Monday last, and with great success. *Belphegor*, and a burlesque on the *Winter's Tale*, are like to have a run.

**OLYMPIC.**—This favourite little theatre closed its doors on Saturday, after a long and prosperous season, the performance being for the benefit of Mr. Emden, the treasurer of the theatre. Mr. Wigan has been for some weeks rusticated in Scotland with Mrs. Wigan, whose health has been very much impaired. He made his appearance at the Theatre Royal, Edinburgh, on Monday, in his favourite character of John Mildmay, in *Still Waters Run Deep*. Robson and Emery are engaged at the Queen's, Dublin. George Vining and Mrs. Vining are at Brighton. Miss Maskell visits Glasgow; and Mr. Leslie, Mrs. Stevens, and other members of the company have joined Mr. Addison's company during the race week at Doncaster.

### Theatres.

#### PRICES, TIME OF COMMENCEMENT, &c.

**ADELPHI.**—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**ASTLEY'S.**—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

**HAYMARKET.**—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

**LYCEUM.**—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

**MARYLEBONE.**—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

**OLYMPIC.**—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

**PRINCESS'S.**—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

**STRAND.**—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

**SADLER'S WELLS.**—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

**STANDARD.**—Lower Boxes and Stalls, 1s. 6d.; Pit and Upper Boxes, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

### Provincial.

**BRIGHTON.**—Madame Grisi and Signor Mario, who had been staying at the Royal Albion Hotel with their family during the past week, left on Sunday, for Dublin, to fulfil an operatic engagement. They remain in Dublin a fortnight, and then proceed to Liverpool and other places, returning to Brighton about the 23rd of October, to sing at a concert there. Their almost infant family remain in Brighton during their absence. They have four beautiful children, all females, the eldest about eight years of age.

Mr. and Mrs. Sims Reeves have been staying for a short time at the Pier Hotel.

Miss Eliza Cook, who came to Brighton for the benefit of her health a few weeks ago, left the King's-road on Friday last, her health being much improved by a short sea-side residence.

**DUBLIN.**—The engagement of the Italian company, so long anticipated, began last night (Monday). The opera produced was "Ernani." It was put upon the stage by Mr. Harris in an artistic and liberal manner as regarded costume, decorations, and scenery; the choristers and orchestra were numerous and effective. The house was—what we hope it always shall be when the manager is so enterprising and so zealous as he has been in procuring first-class talent for the amusement and instruction of the citizens and the public in general—crowded and brilliant, and was honoured by the presence of the Lord Lieutenant. The libretto of "Ernani" has very little poetry about it; the plot, however, is striking and romantic, and deeply tragical in its denouement. The plot has for its subject the love of Charles the Fifth and Don Silva for Elvira, who rejects both, and selects Ernani as the only one on whom she will bestow her heart. Mme. Lorini appeared as Elvira, Signor Graziani as Charles the Fifth, M. Gassier as Silva, and Signor Albicini as Ernani. The latter part was to have been sustained by Signor Lorini, but in consequence of having met with a severe railway accident, he was unable to appear. Signor Albicini was a creditable substitute, and went through the part in such a manner as to leave no apparent deficiency. Mme. Lorini is an American lady of Irish origin, according to the statements in the newspapers; she is young, attractive, and talented, and sings with energy and effect. She was much applauded, and was especially effective in the concerted pieces. M. Gassier has a fine bass voice, Signor Graziani a baritone of exquisite mellowness and power. His style of singing the solo, "Come, then, love, with fragrant flowers" (*Vieni meco sol di rose*), elicited the warmest applause and the most enthusiastic encore. It was a study in vocalisation—chaste, pure, simple, and beautiful. This evening the opera of "Lucrezia Borgia" will be performed, with Grisi, Mario, Mme. Amadei, Signor Gassier, and Signor Albicini, affording a treat of the highest order.—*Dublin Evening Post*.

**EDINBURGH.**—On Monday evening Mr. and Mrs. Alfred Wigan, from the Olympic Theatre, London, made their appearance at the Theatre Royal, and were welcomed by a numerous audience.

**LIVERPOOL.**—At the Royal Amphitheatre yesterday week, during the performance of the last act of *Like and Unlike*, a very strong smell of gas was perceived on the stage, and in a few minutes all the footlights went out. A gas-man on the premises immediately proceeded to ascertain the cause of this unexpected occurrence, and underneath the stage he discovered John Ball, a carpenter, occasionally employed about the theatre, in the act of removing a portion of the one-inch gas pipe which supplies the stage-lights. A saw was found at his feet, evidently the instrument used in sawing the pipe through. The gas was instantly turned off at the meter, or the result would have been dreadful, inasmuch as the pipe in question was only eighteen inches below the stage, and threw out a body of gas which would cause a flame six feet high. Had it not been thus timely discovered, the dry stage would have been instantly in flames, or the cellars below would have become charged with gas, rendering an explosion inevitable. What the consequences of such a disaster at the time (as the house was crowded, the performance being for the benefit of Madame Celeste) would have been, it is painful to imagine. Ball was brought up before Mr. Mansfield at the police-court, and committed to the assizes for trial. He had applied the same evening for employment at the theatre, but as he appeared intoxicated he was refused.

Miss Catherine Hayes will sing at the Philharmonic Hall previous to her departure for America.

**MANCHESTER.**—The concert, yesterday week, at the Concert Hall was far from being as successful as we might anticipate in relation with a society having such unusual resources; the consequence was much disappointment. But directors are mortal after all, and may fairly be excused if now and then they let the world understand as much. It is sometimes very unpleasant to be compelled to speak the truth of young singers,—though, when they come before the public, and take a position in the lists of artists, there is no help for it. Mr. and Mrs. Tennant have yet much to learn. We have little doubt that in a smaller room, and after confidence has been gained, they would not fail to gratify; but in a large space like that of the Concert Hall, and before a numerous audience proverbially critical and chary of applause, these two young vocalists could scarcely anticipate any other than disappointment. The mistake was in placing them in such a position. Time and study may do much for them both, for they possess natural gifts that cultivation may turn to a success. Many early blunders have ripened into good fruit, as our musical annals liberally indicate. Mr. Winn would be remembered by many as one who formerly took part in our Free-trade Hall concerts. Since then he has been in London studying closely, the good effect of which was observable. He met with a deserved encore in the clever ballad, by Weiss, "The Village Blacksmith," into which he threw no small amount of feeling and characteristic expression. His voice still wants *timbre*, but it has greatly improved, and he bids fair to be a legitimate vocalist. The redeeming point of the evening was the singing of Madame Amadei. She possesses a voice of rare compass, and of a full rich tone. She ran with great freedom a compass of two octaves, in which there was not the slightest break or inequality. Her style is finished,—her manner agreeable; and we feel sure that before long she must take a high position. We are gratified to add that she is an English lady, but has studied in a foreign school, and evidently with no small success. Madame Amadei sang the aria, "Io l'udia," from Donizetti's "Torquato Tasso," with great energy and brilliancy,—whilst the correct intonation and the true declamatory skill exhibited in the recitative were all that could be desired. She received a very warm encore, and substituting "Il segreto," which she sang with great cleverness, again retired with a round of well-merited applause. The instrumental portion, particularly the Mozart Symphony in G minor, was given in a manner that ought to gratify the able conductor, Mr. Hallé, as it delighted all present. We are acquainted with no provincial orchestra that could have done the like. The pianoforte accompaniments were ably rendered by Mr. D. W. Banks.—*Manchester Examiner and Times.*

The performance of Madlle. Piccolomini in the operas of *La Figlia* and *Don Pasquale* fully confirmed the impression previously formed of her extraordinary ability; in the former work she exhibited to the life the arch playfulness that the character of Maria so thoroughly demands, but this was rather as an emanation from the spontaneous feelings and impulses of the moment, than the work of an artiste, indeed, great as we have thought the impersonation of this character when in the hands of Jenny Lind, we have now only to remark, that we must accord the highest honour to Madlle. Piccolomini for her rendering of this rôle, for we are compelled to admit that it is infinitely more perfect than what the renowned Swedish nightingale ever made it; as to the rest of the caste the less we say the better, the whole performance was, with the above exception, unsatisfactory, if we further except the labours of the orchestra. Of the *Pasquale*, uniform praise is but justly due to the entire performance, and the evident *gusto* with which all "played their parts," was a charming contrast to the Thursday's representation. The entire opera went off with a degree of satisfaction that produced a universal call for principals employed, and the applause bestowed upon their appearance before the curtain, was as hearty as it was general and genuine. Madlle. Piccolomini has left behind her an impression that it would be difficult to overrate; there is a seeming reality in all she undertakes that at once wins the sympathies of her audience.

The inauguration performances at the New Free Trade Hall are preliminarily announced for the early part of October: but we should hope that the announcement is somewhat incorrectly printed. Surely our Manchester friends are not going to be con-

tent with a band and chorus of one hundred performers? And this at the opening of their great and long wanted Free Trade Hall! Why we would venture to say that there is scarcely a town in Lancashire that could not put to the blush such an announcement as this! Manchester has long held a high position in the musical doings of this country. We can but suppose that some mischievous imp of a "P. D." has substituted the "one" for another word of similar dimensions, but of at least triple its value, for while we have evidences to the contrary, we will not be easily persuaded that "an orchestra of one hundred performers" is the extent of the means willingly available for the opening of the New Hall. We would strongly advise the directors to look into this monstrous absurdity, for, if the deputed management cannot collect more forces than this announcement embodies, we venture to add that "there is something rotten in the state of Denmark!" and the sooner it is remedied the better. Four performances are specified—three secular, and one sacred oratorio—the particulars will shortly be made public.

#### GLoucester Musical Festival.

We are glad to have to record so thoroughly successful a meeting of the three choirs of Worcester, Hereford, and Gloucester, as took place last week at the latter venerable city. Favoured by the most glorious weather, the commencement was really auspicious, and the demand for tickets was astonishing. A larger number of gentlemen than usual had come forward to act as stewards, induced, probably, by the unexpected success of the last festival, in 1853. Generally speaking, these self-sacrificing individuals have had to put their hands rather deeply into their pockets, for—be it understood—the contributions to the excellent charity remain intact, but to the surprise and gratification of all concerned, the last festival yielded profit, and it is expected that when the accounts for this year are made up, a similarly satisfactory result will be exhibited.

The entire performances were under the direction of Mr. Amott, organist of the Cathedral. The principal vocalists were Madame Clara Novello, Mrs. Clare Hepworth, Mrs. Temple, Madame Albani, and Mrs. Lockey; Messrs. Sims Reeves, Lockey, Thomas, Gassier, and Weiss. The band and chorus numbered about 300. The leaders of the former were Messrs. Sainton and Blagrove; Mr. Townshend Smith, of Hereford Cathedral, was organist; Mr. Done, of Worcester, pianoforte accompanist; and Mr. Amott was conductor. The Duke of Beaufort officiated as President of the Festival.

The cathedral service, with which these festivals usually open, was celebrated on Tuesday morning. An organ voluntary preceded. The "Te Deum" was Handel's "Dettingen," a composition which retains its place at these meetings along with the *Messiah*. The solos were entrusted to Mrs. Clare Hepworth (a daughter of Mr. Amott), Mr. and Mrs. Lockey, Mr. Weiss, and Mr. Thomas. Mr. Weiss's singing in "Thou art the King," and "Vouchsafe O Lord," deserves especial mention. The "Jubilate" was sung to the Grand Chant. In the psalms the organ accompanied throughout; hitherto it has been customary to employ the full band at the "Gloria." The anthems were, one of Handel's "Coronation," and Mendelssohn's 55th psalm, "Hear my prayer." The latter composition, for soprano solo, chorus, and organ, was given on two occasions by Madame Goldschmidt, at Exeter Hall, this last season. Mendelssohn, either dissatisfied with the organ accompaniment, or fearful that the composition might, by some societies, be shelved for want of an organ, wrote an orchestral accompaniment to the psalm, and in this shape it was produced at Dublin years ago, and has since been sung by Miss Messent, at Exeter Hall. The orchestral score is not published. The MS. is peculiar: the horn parts, and—if we recollect right—two of the other wind parts, were added on the spare paper at the end of the psalm, and not inserted in their usual place in the score. On the present occasion Mrs. Hepworth sang the solo, and acquitted herself exceedingly well. Her voice is pure and of sweet quality. In the second movement (one of extreme difficulty), "The enemy shouteth," the chorus were at fault, but the conclusion, with its lovely melody floating as it were over the choral portions, was amply satisfactory.

A very impressive Sermon was delivered by the Lord Bishop of Gloucester. The text was from the first book of Samuel, "The Lord maketh poor, and maketh rich; He bringeth low and lifteth up."



The right rev. preacher aptly applied the text to the occasion, and in the course of his remarks, noticing the great increase of district churches, he said that while those means afforded extended spiritual accommodation to the poor, they also greatly increased the number of poor clergy. He drew a touching picture of the hard-working clergyman performing his spiritual functions, comforting the sick, consoling the dying, while his own worldly affairs were forgotten, and his wife and children were dependent on him for their daily bread, which, at his death, was cut off from them.

The collection at the doors was unusually large, and exceeded £160. The number of persons present was calculated at 2000.

The first evening concert at the Shire Hall, a room more commodious than ornamental, was fairly attended. It should have been called a "Mozart" Night, for there was as large a selection as Mon. Jullien usually treats his audience to on such special occasions. The evening commenced with the *Zauberflöte* overture, which was very finely played. Four pieces were given from *Figaro*: "La Vendetta," sung by Mr. Weiss; the calm and beautiful "Dove sono," by Mrs. Clare Hepworth, who was suffering from that frequent concomitant of *debutancy*, nervousness; "Non più andrai," delivered with abundant humour by M. Gassier, and the duetto, "Sull' aria," which was sung by Madame Clara Novello and Mrs. Hepworth, a rather unequal combination which should not have been arranged by Mr. Amott. Madame Alboni sang "Deh per questo," from *La Clemenza di Tito*, and Mr. Sims Reeves the "Dalla sua pace" from *Don Giovanni*. The duetto was encored. The first part was concluded with Mendelssohn's *finale* to *Lorely*, indifferently performed, although the solos were well given by Madame Novello. Are there no other fragments of *Lorely* worthy of performance? The second part of the concert opened with Cherubini's overture to *Anacreon*. Madame Viardot Garcia sang the *scena* from Graun's *Britannico*, which she has introduced at some of the London concerts, and joined Mr. Sims Reeves in the duett from *Tancredi*, "Ah si de mali miei." The duett from *Linda*, "Da quel di," was sung by Madame Novello and Mr. Reeves, and was encored, in spite of some erroneous accompaniment in the last movement. The accompaniments to other pieces were very queer, and such as should not have been perpetrated by a band of such excellence. Alboni was of course encored in "Il segreto," which, with her characteristic good humour, she at once repeated. A new ballad, "No jewelled beauty," by Mr. Calkin, was sung by Mrs. Lockey, and her husband assisted her in a duett, by Frank Romer, "When the wind blows." "Dunque io son," from *Il Barbiere*, was sung by Madame Alboni and M. Gassier. Mr. Lockey sang a beautiful song by Hummel, "When night spreads her shadows around," and Bishop's untiring glee, "Blow gentle gales," was beautifully rendered by Mrs. Hepworth, Madame Viardot, Mr. Lockey, Mr. Hunt, and Mr. Weiss. The concert concluded with Wilbye's madrigal, "Flora gave me fairest flowers," and a ball succeeded, which was a spirited, though crowded, affair.

[Want of space compels us very reluctantly to defer the continuation of this notice until next week.]

#### ORGAN.

Among the attractions which Brussels offers at this time to visitors is a magnificent organ, just completed by the eminent builders, Merklin and Shütze, for the cathedral church of Murcia in Spain. Crowds assemble daily to listen to the performances of several eminent professors, who in their turn seem never to tire of playing on it. From the dimensions of this gigantic instrument, the front of which measures 43 feet, and the extreme height 65 to 70, it will be seen that only a few organs, such as those at Haarlem, Freyburg, and one or two others, can compare with it in size, while in the perfection of its mechanism, and the immense resources it offers to the organist, it is acknowledged to be superior to any of them. It has 4700 pipes, and 68 stops; four complete key-boards, exclusive of pedals, and 18 pedals for coupling and effecting combinations on the different manuals. By means of these any one of the manuals may be coupled to any one or two or all the others in an instant, while, by an ingenious piece of mechanism, invented by Mr. Merklin for the purpose, the whole power of the instrument may be concentrated in a moment upon any one of the manuals, at the will of the per-

former. By the use of Barker's pneumatic lever the excessive weight of the keys, and all the inconveniences it entails, are totally done away with, and the most florid passages can be performed with as much ease and rapidity as on a pianoforte. The instrument is as remarkable for the sweetness and variety as for the power of its tone, every part having been brought to a pitch of perfection it would be difficult to surpass. Many of the stops approach so near to the instruments they represent as to be easily mistaken for some one accompanying the organ on them. The exterior is also worthy of notice. Owing to the Cathedral of Murcia being built in two different styles, and the position which the organ is to occupy, it has two fronts, the principal one being Gothic, the other *Renaissance*. It has also another peculiarity. In accordance with an ancient custom in Spanish organs, four large groups of pipes project horizontally just above the *beau-fet*, and immediately below the vertical pipes, which form the great front. No Spanish organ is considered complete without this arrangement, and the taste displayed by the builders in carrying it out causes it to add rather than detract from the general effect, which is grand and imposing. In a few days this leviathan will be on its way to its destination.

#### LEGAL.

##### BLOOMSBURY COUNTY COURT.

(Before D. D. HEATH, Esq., and a Jury.)

IMPORTANT TO VOCALISTS.—A PROFESSIONAL DISCORD.—PAGGI v. NOORDEN.—This was an action brought by the plaintiff, Signor Paggi, a teacher of music, St. James's-place, St. James's, against the defendant, a young lady of the Jewish persuasion, named Miriam Ezekiel Van Noorden, but summonsed as Miss Mary Ann Van Noorden, to recover the sum of £16 16s. for forty-eight lessons in singing, alleged to have been given to her by the plaintiff from the 2nd of June to the 1st of October, 1855. Mr. Richardson, a solicitor, appeared for the plaintiff; and Mr. H. James, barrister, instructed by Mr. C. V. Lewis, Bedford-row, for the defendant. The case lasted several hours, but the facts are strictly these:—The defendant is a young lady residing in Great Russell-street, Bloomsbury, and her first introduction to the plaintiff took place in March, 1855, at the house of Mr. Charles Salaman, No. 36, Baker-street, Portman-square. The defendant, at a party then given by that gentleman, sang a song, when it seemed that her singing was much approved of, and afterwards she expressed a wish that some one would take her in hand and bring her out as a public singer. To that wish Mr. Salaman said he would try and assist her, handing her, at the same time, tickets for the ensuing *matinée*. The defendant attended thereat, and after the company had left, Mr. Salaman introduced her to the plaintiff as a person who could assist her in her views. The plaintiff thereupon requested defendant to sing, which she did, when he expressed himself favourably of her style, but he should like to have an opportunity of hearing her sing the gamut. The defendant's brother, who was present, then gave him their card of address, and a day or two afterwards plaintiff called, when, having again heard her sing, he gave an opinion that she would be certain of success as a "professional" vocalist, and the following arrangement was then entered into. Defendant was to be brought out as plaintiff's pupil, and to appear in public when he considered her capable, undertaking, however, to procure her engagements, and out of her earnings to pay himself for her instructions, telling her that in the forthcoming winter she might almost rely upon an engagement in Holland, where he himself was generally engaged, and where he had great influence. The defendant upon that gave the plaintiff fully to understand that the teaching of her must be upon his own responsibility, as she was a poor girl. The plaintiff consented to try her for a time, she, at his suggestion, agreeing that if she became a public singer and got married he should be remunerated, but no terms or sum was mentioned. She then commenced her lessons with plaintiff, and all went on well for about three months, when she began to perceive symptoms of losing her voice, and to try and recover it she left London for the country. On her return she recommenced her studies, but, being fearful that she should not get on, she often said to plaintiff that he had better discontinue his visits, when his invariable reply was that "she must persevere, as one of these days she would become a great singer and forget poor Paggi;" at other times, on her saying "I know not

how I shall repay you," he replied, "Money is not my object, your being a great singer will be a sufficient reward for me." At last the defendant's voice became so much affected by the tuition as to induce her mother to call in Dr. Quain, physician, who said that it was as much as defendant's life was worth to attempt singing another note, and nothing but change of air and perfect rest would restore it. Defendant then informed plaintiff of Dr. Quain's opinion, saying there was an end to her singing, if not her life, when, to her utter astonishment, he delivered her a bill for the amount now claimed. Arguments *pro* and *con* as to the legality of the claim being adduced, the jury gave a verdict for the plaintiff.

## Foreign.

**BRUSSELS.**—The *Presse* states that Mdlle. Johanna Wagner, the celebrated singer, was married on Saturday last to M. Jochman, the son of a millionaire of Tilsit.

**NEW YORK.**—Notwithstanding the large salaries paid to Italian opera soloists, it seems that they cannot always keep clear of pecuniary embarrassments. A member of the late troupe of the New York Academy, and a great favourite with the ladies, found himself in an awkward predicament a few days since from want of the needful. The Signor, it seems, has been living on his wits for some time past, but his stock of that article has not sufficed to carry him safely through until Max again opens the doors of the opera-house. This gentleman had ordered a coat from his tailor's which, in all confidence, was sent home in due time. By some accident, however, it did not fit the singer's rather unusual figure, and a few days after its receipt he wore it down Broadway and stopped at the shop to make an exhibit of the demerits of his garment. Unluckily for its wearer, the maker had meantime had a hint given him that the pay might be a long time coming; so when the Signor showed the misfit of the coat, the man of the scissors very readily coincided with the opinion and requested that the garment be removed for better inspection. But no sooner was the coat off, than the Signor to his surprise saw it neatly folded and placed in a drawer with an intimation of "cash-down" terms. The walk home, displaying his rotund figure in his shirt-sleeves, must have been more comfortable (in this hot weather) than pleasant to the renowned vocalist.

The Progressive Quakers in Pennsylvania, in their "Testimony," which discusses the subject of Amusements, their uses and abuses, and which emanates from the fifth yearly meeting, held in May last, come out strongly in favour of social amusements, music, dancing, &c. "Religion," they say, "was not designed to make us sorrowful, melancholy, and cadaverous, but round-faced, happy, and joyful." "We do not hesitate to advise parents to cultivate in their children the faculty of music. If there is on earth any scene that can give us a foretaste of heavenly bliss, it is that of a household, whose refined sympathies, affluent affections, and world-embracing love, find daily expression in melodious song." Good for the Quakers; no longer shall we hear the oft-repeated comparison, "As silent as a Quaker;" for now that they have thrown off their allegiance to gloomy silence and misanthropy, the dwellings will resound with cheerful songs, and their faces will glow with that happiness which music only can create. "Music not only improves a man's taste," remarks some philosopher, but his morals. It gives him a taste for home that amends his habits wonderfully. The man who spends his evenings with a piano, is seldom seen in dram-shops, and never with night-brawlers. We believe in music, and candidly think that one flute will do as much toward driving rowdiness out of a neighbourhood, as four policemen and a bull-dog."—*New York Review*.

**PARIS.**—Engagements have been concluded by M. Calzado, director of the Italian Opera, at Paris, with the following artistes, who are to form his company for the ensuing winter season:—Soprani, Mmes. Frezzolini, Piccolomini, Fiorentini; contralti, Alboni, Valli; tenori, Signori Mario, Mathieu, Carnori, Balesha, Galli, Solieri, Luchesi; baritoni, Graziani, Corsi, Cuturi; primo buffo, Zucchini; bassi, Angelini, Nerini, and Baillou; *chef-d'orchestre*, M. Bottesini.

The opening is fixed for the 2nd of October.

Herold's opera of *Zampa* has been revived at the Opéra Comique, but it is not so well executed as it ought to be. It is

considered by musical authorities the *chef d'œuvre* of the composer, but it has never enjoyed anything like the same popularity with the public as his *Pré aux Clercs* and *Marie*.

The Odéon re-opened on Thursday, the 4th instant, with a drama, in five acts, by MM. Guillard and Desvignes, entitled *Le Médecin de l'Âme*, which will not much advance the interests of morality or the theatre. The story is briefly this:—Stephen Dartres, a poor poet, marries, in the rashness of a first passion, a rich and beautiful woman, but, discovering too late that his wife is not quite an angel, they separate, by mutual consent; a daughter, the fruit of the marriage, being left under the care of the mother, on condition that his daughter be sent regularly to visit him. Madame Dartres speedily consoles herself with a lover, M. de Monbars, and the husband knows that he is dishonoured, without attempting to punish the man who has wronged him. Dying of grief and shame, his brother a doctor, arrives from the country to attend him; the doctor, discovering that the seat of his disease is in his mind, effects his cure by awakening him to a true feeling for his position, and makes the daughter, whom Madame Dartres wishes to marry to a friend of her paramour, the instrument of her husband's cure. He refuses his consent to the projected union, and gives his daughter to the son of his brother, and finally kills Monbars in a duel. The piece was well received, but it was not a manager's success.

A vaudeville, of a character sufficiently indelicate to keep a Parisian audience in roars of laughter, has been produced at the Folies Dramatiques, under the curious title of *La Femme qui Fait Refondre son Mari*.

The Ambigu Comique has brought out a most successful drama, called *La Pauvre de Paris*. The interest in the story is powerful, and details rich in incident, serious and comic.

Mme. Miolan has made an extraordinary theatrical sensation in *La Fanchonette*, at the Theatre Lyrique. The Parisian critics say that she is gifted with a pure and sweet voice, and that her musical science would enable her to interpret the highest compositions.

Signor Baucardé and Mme. Albertini, his wife, are in the French capital.

Mme. Medori has been for some days in Paris. Among the operas in preparation for her is Verdi's *Ernani*, which has not yet been given at the Grand Opera, where she is engaged.

Meyerbeer is now here waiting, it is said, the result of the *débat* of Madame Borghi-Mamo, in *Le Prophète*, ere he determines whether to give to the great musical theatre, *L'Africaine*, or, failing this, the new comic opera, without chorus, and with only three vocalists, which he has completed, to the Opéra Comique.

The Grand Opera is about to give the *Prophète*, and, at a later period, *Ernani*; also the *Cheval de Bronze* and *La Rose de Florence*.

Rossini is returning from Prussia.

Mr. Lumley is here providing for the demands of Her Majesty's Theatre.

M. Thalberg is also here preparing for another visit to the United States.

Mdlle. Rachel's health is gradually improving, but a change of climate is deemed absolutely necessary for her complete restoration; and her return to the theatre cannot, it is stated, be counted upon until the autumn of 1857.

**SALZBURG.**—MOZART FESTIVAL.—On September 6th, as I have already informed you, took place the formal entry of the various choral societies from nearly all parts of Germany, through triumphal arches, over which waved the national flags of Austria, Bavaria, Salzburg, the Tyrol, &c. The gates of the town were also gaily decorated, as was the Salzach-bridge. Great part of the morning was employed in rehearsing, and in the evening the procession of Liedertafeln moved from the Mirabellaplatz, over the Salzach-bridge to the Mozart-platz, where, around the colossal statue of the great composer, the new Festival Cantata, for male voices and wind instruments, composed expressly for the occasion by Herr Franz Lachner, conductor of the Royal Opera-house, Munich, and supreme director of the present Mozart festival, was to be executed. The procession was accompanied by more than 200 torch-bearers, and during the performance of Herr Lachner's cantata, the Mozart-platz was illuminated by Bengal fire. Outside the Mozart-gate, too, the Gaisbergalpe and Bängelstein were similarly honoured.



On the following day, September 7th, took place the first grand concert in the "Aula Academica," which was simply but tastefully fitted up for the occasion. A large golden 'M.' with sun-rays, on gorgeous purple drapery, formed the background of the orchestra, whilst between the windows on either side of the *salle* were tablets bearing the titles and thematic index of Mozart's compositions. The vast *salle* was quite full, and the Imperial box was occupied by the Empress-Mother of Austria, King Max of Bavaria, and King Otho of Greece. Herr Franz Lachner directed the orchestra, and the programme included the so-called "Jupiter" symphony, the overture to *Die Zauberflöte*, a "Concertante Symphony," the air in B flat, with clarinet obbligato from *La Clemenza di Tito*, by Madame Behrend Brandt and Herr Bärman, a trio from *Idomeneo* (one of Mozart's greatest operas, never yet heard in England, nor perhaps likely to be), the air "Diess Bildniss," ("Cara immagine") sung by Dr. Härtinger, and the concerto in D, played by the Viennese pianist, Herr Willmers, upon a Viennese piano, by Seibert, one of the most celebrated Austrian manufacturers. The solo vocalists, besides Madame Behrend Brandt and Dr. Härtinger, already mentioned, were Mesdames Dietz, Mangstl, and Herr Kindermann.

Before the concert, an appropriate prologue, by Herr Prechler, was delivered by Madlle. Blondine Jéna, of Vienna, setting forth the value of the "ideal" to the world, and exhorting us to compensate to Mozart's spirit for the sufferings he underwent "in the flesh," by adopting his creed of love and beauty, and disseminating it amongst mankind. The concert lasted about four hours. No artiste was "received," as it is termed, by the public; but there was no lack of applause during the performance, and nearly all the artistes were recalled on more than one occasion.

The "Sinfonia Concertante," for violin and viola, with orchestral accompaniments, performed last season in London by Messrs. Sainton and Blagrove, at one of the New Philharmonic concerts, was one of the most interesting, because the least familiar pieces in the programme. It belongs, in fact, to the posthumous works recently published by Herr André, of Offenbach. The "Concertante" is supposed to have been composed between the years 1776 and 1780 (a rather wide space), but Mozart's German biographers are uncertain as to the precise date. One thing, however, is sure—it is one of the master's most remarkable works, and in the treatment of the solo instruments, no less than in the instrumentation, bears internal evidence of an experienced hand, and unquestionably belongs to an advanced period of his brief career.

It is in the usual three-movement (concerto) form, and its character rather symphonic and polyphonic, than in the so-called "brilliant" homophonic style, in which everything is rendered subservient to one predominant melody and individual display.

Still the leading instruments stand out sufficiently from the rest to vindicate the author's professed purpose, and legitimise the title he has chosen. The concertante is in E flat, but the viola part is written in D, that the instrument may be tuned half a note higher than the ordinary pitch to facilitate the fingering, and impart greater brilliancy to the tone. It was generally supposed that this proceeding was quite modern—employed first, indeed, by Paganini, and subsequently imitated by De Bériot and others—but it plainly appears here that Mozart was before-hand with the great Italian violinist.

The only objections which can possibly be raised against this masterly composition are the too frequent repetition of the same phrases by the violin and viola, and the somewhat prodigal employment of thirds and sixths between the concertante instruments, which certainly imparts an air of monotony, not to say insipidity, to some portions of the score.

It appears at times that what the violin says the viola will swear to, and we are not unfrequently reminded of Levassor's inimitable dialogue song, nearly every second line of which is "Grenadier! vous avez raison!"

The concertante was very finely performed, but not a whit better than by our two eminent London professors.

Herr Lauter Bach (who, however, gave us *lauter* Mozart) played the principal violin part, and Herr Mittermaier the viola. Both these artistes are excellent specimens of the German school of violin playing, though the latter is perhaps open to the reproach of coldness.

The concertante (which was delightfully accompanied under the direction of Herr Franz Lachner) elicited enthusiastic applause.

As our New Philharmonic directors (who are almost always in advance of other societies with respect to novelties) have introduced the "Concertante" to the British public, why not give, next season, the "Concertone," composed in 1773—an at least equally important work, and, I believe, quite unknown in England.

At the conclusion of the event (long before which many of the "Mozart-loving" audience had departed in search of "bif-teck mit Kartoffeln") Herr Franz Lachner was loudly called for and cheered from all parts of the room.

The following morning, September 9, we had high mass in the Cathedral, when the mass in C, André's Catalogue, 19, 1776, was performed, under the direction of Herr Taux. The soprano and alto were inefficient amateurs—the band and chorus thin, and wanting in *ensemble*. In fact, the secular concerts appear to absorb all the attention of the managing committee. The Liedertafeln-fest, which should have taken place on the Mönchsberg, was spoiled by the rain, and the singers were consequently obliged to give their entertainment under shelter in the Aula. The procession of all the societies took place, nevertheless. The ceremonies were commenced by a herald dressed in red and white, and followed by halberdiers, banner-bearers, &c., belonging to the archbishop, all in the costume of the middle ages. Then came the singers in masses, accompanied by various military bands. The Empress-Mother, King Max, and King Otho were also present on this occasion. Among other artistic notabilities now in Salzburg are Ferdinand Hiller, from Cologne; Otto Prechler, author of the prologue; Dr. Hauslick, music-director, from Vienna; Herren Mosewina (Breslau), and Netser (Grätz). But the greatest living object of interest here is an old silver-haired man, named Karl Mozart, son of the immortal composer, and last of the name. He has come all the way from Milan to enjoy the *fête*, and although things are not cheap, there is not the slightest danger of his lacking a dinner or champagne, although his father might have wanted both. The only fear is that the poor old fellow will be killed with kindness.

I have just been favoured with a sight of the following extract from the church-book of the Cathedral, which gives the dates of the births and some of the deaths of Leopold Mozart's seven children. Johann Joachim Leopold, born August 18, 1748, died 1748; Maria Anna Kordula, born June 18, 1749, died June 24, 1749; Maria Anna Nepomuzena Valburgis, born May 13, 1750, died July 29, 1750; Maria Anna Walburga Ignatia (the celebrated pianiste), born July 30, 1751; Johann Karl Amadeus, born Nov. 4, 1752, died Feb. 2, 1753; Maria Crescentia Francisca de Paula, born May 8, 1754, died June 27, 1754; Joannes Chrysostomus Wolfgangus Theophilus (the immortal composer), born Jan. 27, 1756. By this it will be seen how short-lived were nearly all Leopold Mozart's children by his wife Maria Anna Pertlin. They for the most part appear to have been born with the seeds of early death within them. Is it, then, to be wondered at that Wolfgang, with his delicate frame, arduous study, constant mental excitement, even from childhood, and many bitter hours of disappointment and pecuniary trouble, should have succumbed at an age when most men are but just coming to their prime? It is only astonishing that he lived so long.—(Correspondent of *Morning Post*.)

STUTTGART.—A solemn funeral service, with Mozart's beautiful requiem, was performed in the Cathedral on the 30th of August, in honour of the deceased Capellmeister, Lindpaintner, who had worked during the last thirty-seven years in various capacities for the royal house of Wurtemberg.

A young Spanish singer, Signora Angles de Fortuni, who appeared for a few nights at the theatre of Aix-le-Chapelle, on her way to Moscow, is spoken of by the German critics with the utmost enthusiasm; they assert that in the *Sonnambula*, she approaches more to the perfection of Jenny Lind than any living artist.

## Review.

Ballad. "THE MITHERLESS BAYRN," by C. J. HADGITT. (Chappell and Co.)

Compass D to G.

The words of this little ballad are by Mr. W. Thom, who, we believe, has just been appointed Belgian consul at Aberdeen.

Mr. Hargitt has set them to a very graceful and fluent melody, which, however, has a little too much of the Irish tinge. To those who are fond of Scotch words, we can with confidence recommend "The Mitherless Bairn" as worthy their sympathy and protection. The accompaniments are agreeably varied in harmony, without trespassing upon the simplicity which should characterize a ballad of this kind.

Lest the compass should strike consternation into the minds of those who possess "limited" voices, we may observe that the lower G may be substituted for the upper, without seriously interfering with the melody.

### CORRESPONDENCE.

JENNY LIND.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—I am sorry that Mr. Fowle has not the penetration to see the obvious purport of the remarks in my former letter. I made no "attack on an individual," but simply and unequivocally mentioned two or three facts, which appear to have aroused Mr. Fowle's ire, and which he studiously avoids touching upon, with a view to show and remind him of the claims he had for usurping editorial functions. It is not my fault, Mr. Editor. If persons will assume a position they are not entitled to, they must expect to receive a rap on the knuckles for their precipitancy. Although my "old stick" is not in the habit of sending forth discordant strains, still, if truths are looked upon as such, and they are not genial to Mr. Fowle's taste, I must apologize, by asking him to remember that human nature "will out;" for the system of temperament upon which I am tuned will not allow me to see a person guilty of such forgetfulness without challenging his qualifications for making himself the guide of public opinion, when he takes the office of instructor, by setting at defiance, in such a captions and dogmatic spirit, your editorial ruling. The allusion to our English artistes was, to say the least, indelicate, and naturally called for reproof. I am no detractor of Jenny Lind, but trust I know how to appreciate her remarkable abilities and her charitable deeds, without running into the foolish and idolatrous practice of worshipping everything she does. Has it never occurred to Mr. Fowle that this country has also honoured Jenny Lind? Doubtless, seeing the fulsome flattery heaped upon her, her good sense has frequently induced her to exclaim "Save me from my friends." Mr. Fowle's zeal outruns his discernment. If he will read correctly, he will perceive that the quotations "I have been getting up" were neither derogatory nor in allusion to Jenny Lind, but merely in condemnation of his own advocacy of puffery, when he, with that marked propriety and good taste which seems to characterize his communications, asks "for the good works of English vocalists to be brought to light." He calls me an "anonymous writer." I am no more so than yourself, Mr. Editor; you know who I am, and if it is not my custom to stand "the rude gaze of the world" it is not because I am ashamed of my name (which I think is euphonious and dignified, rather than, as Mr. Fowle thinks, "very pretty"), but from that modesty which is often looked upon as commendable in one unknown to fame. Mr. Fowle asks me to follow "his course;" it would make me blush too much if I were obliged to write myself down "a composer of merit." Therefore, I would fain hope to see my peculiarity imitated in another quarter; but alas, Sir, the age is deeply tinged with self-conceit and rampant with puffery. One is surfeited with the contradictory and indiscriminate praise lavished upon individuals by a large portion of the press. Those who admire honest criticism owe you, Mr. Editor, many thanks for your independence; your paper, I am happy to know, is one of the few that is already looked up to with confidence. Perhaps you are not aware that your leader relative to the "Bradford Festival" was reprinted, and publicly issued prior to the day of performance. Mr. Fowle is evidently out of his depth in his pretended reply to my letter. I would advise him the next time he tries his hand in the "Joe Miller" style to consult that eminent authority, for his present attempt at wit is obviously a failure. Mr. Fowle likewise appears to be fond of sermonizing; therefore, I hope

to hear that he was at church last Sunday, and listened attentively to the Gospel for the day, the latter portion of which is, I am afraid, particularly applicable to his present tone of mind.—Yours, &c.,

T. HOWLINGSTICK.

September 16, 1856.

### CHURCH MUSIC.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I beg to say, in answer to your correspondent, that it is wrong, very wrong, to play psalmody with interludes or short symphonies. True, good, right, and proper devotional psalmody and chanting is seldom heard in any parochial church throughout the country, simply because common sense is not made in speaking the words in its performance. May I ask you, or any of your correspondents, why symphonies should not as properly be played in chanting as in psalmody.—I remain, Sir, your obedient servant,

September 16, 1856.

C. F. F.

### ENCORES.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—When the public wish to correct the errors of their rulers, they appeal to the press. It would be well if the same means of correction were more frequently set in operation for the reproof of popular absurdities, such as the practice of enforcing encores.

On Saturday evening, at the Surrey Gardens, every song but one—and I think some of the musical pieces likewise—in the first part, was repeated, certainly not by the wish of the more reasonable, though less noisy, portion of the audience, and doubtless much to the disgust of the performers.

The consequence was that Madame Fiorentini was not forthcoming when required to take her place in the second part of the concert, and Jullien had to account for her absence by indisposition; which was doubtless true enough in one sense, but in the other was, as many of those present audibly designated it, mere humbug.

It is a pity that Jullien should have so far forgotten himself as to allude to the low price of the article offered, and it is worse than a pity that foreign artistes, whom John Bull pays so liberally for their services, cannot accommodate themselves to the peculiarities of their "rough customer." Fiorentini was not justified in going off in a huff. But surely this is a good opportunity for the press to support that part of the public who are averse to the ridiculous system of encoring everything that pleases them, as required by some, without considering the wishes of the rest of the audience, or the extra labour often very unfairly thrown on the performer. It is evident that the practice is due to the proceedings of a set of young men who go to these concerts with the determination of availing themselves of every opportunity of creating a disturbance and enjoying a lark; and a little well-merited castigation from the press will bring them to their senses.

I am in no way connected with the musical profession, and only attend these concerts to be amused—which is impossible, if subjected to these disturbances. I subscribe myself, therefore, as

September 15.

NULLUS.

### MUSICAL FABLES.

THE GOOSE AND THE NIGHTINGALE.

NEAR a clear spring in a meadow, far from human habitation, lived an elderly goose, who had abandoned the society of her companions that she might meditate in solitude upon the wrongs committed on her race, and devise means to ameliorate their condition. Mrs. Goose had ever been a source of trouble to her owner, and even amongst her fellows she had created many enemies by the various expedients and inventions she had made for their benefit, all of which had signally failed, and had brought many an unfortunate goose into the hands of the cook before her time. All these misfortunes had caused Mother Goose to seek a refuge in the meadow. But even here her philanthropic efforts did not cease. One day she espied on a neighbouring tree a colony of nightingales, and listening attentively to their chatter, discovered that the old birds were teaching their young ones how



to sing. The goose heard with contempt the awkward efforts of the young birds to imitate the voices of their parents; and at once set her brain to work to invent some new plan by which young nightingales might be taught to sing with less difficulty. Suddenly an idea struck her so severely that she staggered; but recovering from the blow, she resolved to give the young nightingales the benefit of her advice and teachings. With this laudable purpose she wended her way towards the tree, and after several attempts succeeded in gaining its branches. The young nightingales were at first frightened by the sudden appearance of the stranger; but were at length soothed by the assurance of their parents that there was no need of fear, and after they had all become quiet, the goose thus addressed the old birds:—

"Friends, I have been listening to you while teaching your children to sing; and it seems to me that your method is so difficult and intricate that you give your offspring much more trouble than is necessary."

The nightingales listened with profound attention.

"While I was listening," continued the goose, "it struck me that I might improve upon your plan of teaching. In the first place, your voices are, I imagine, too soft to allow the young birds to acquire an accurate idea of each sound; and in the second place you trill so rapidly that the notes become confused in your utterance, and your children are unable to imitate them."

The nightingales were filled with wonder at the wisdom and goodness of the stranger.

"Now," continued the goose, "I have come to offer my services; my voice is louder, stronger, and clearer than yours, and I am able to prolong a sound to such an extent that the young birds, if they have any idea at all of music, must catch it—will you accept my services?"

The nightingales expressed their willingness and gratitude by a thousand thanks.

The goose, placing herself on an elevated limb, proudly erected her head, and entreating her young pupils to imitate her, commenced a scream, so loud, so strong, so harsh, so unmusical, and so deafening, that the nightingales, young and old, were so frightened that they took to flight, nor ceased flying until they had left the terrible sounds far behind. The goose, astonished at the ungrateful conduct of her pupils, descended from the tree, and returned to her meadow more discontented than ever.

The above fable applies only to those who, although almost totally ignorant of the rules of music, seek to invent new methods of teaching, which, when put in practice, serve only to confuse the minds of learners, and put more obstacles in their path than they had before dreamed of. Inventors of new notations may also make an application.—*New York Review.*

## OUR SCRAP BOOK.

### HARVEST HYMN.

AGAIN, through every county  
Of Britain's happy shores  
The Great Creator's bounty  
Unstinted plenty pours;  
Again, to Him returning,  
In thankfulness we raise,  
Our hearts within us burning,  
The sacrifice of praise.

O great as is thy glory,  
Thy goodness doth excel!  
What harp can hymn the story?  
What tongue the tale can tell?  
The boundless breadth of Nature  
Is spread beneath Thy throne,  
And every living creature  
Is fed by Thee alone!

Rejoice! for mercy blesses,  
And judgment smites no more;  
The God of Grace possesses  
Araunah's threshing-floor:

The gains of honest labour  
Are shower'd from above,  
And neighbour looks on neighbour  
In happiness and love.

O men of all conditions,  
The high, or humbly born,—  
Away with low seditions!  
Away with lofty scorn!  
Mix kindly with each other,—  
For God has given to all  
The common name of brother,  
And gladdens great and small.

MARTIN F. TUPPER.

From the fourth edition of "Ballads and Poems for the Times."

### SONNET

on hearing the performance of Pizzo, the blind Sardinian minstrel, at the Theatre Royal, Plymouth, 18th August, 1856.

Pizzo! when thou first drew the breath of life

Thou wast denied the gift of natural sight;

And entered on this world of toil and strife

Unblessed, uninfluenced by external light.

Oh, cheerless day! thenceforward endless night—

What for such deprivation could atone,

Or for the fault of nature thee requite?

Do sparrows fall unheeded? Ravens cry

In vain for food? Oh, no; it cannot be:

For know, that HE, whose ever-watchful eye

Is over all, poor Pizzo, cared for thee—

And pity took on thine infirmity.

Shut up one sense, but left another free

To wake admiring crowds to ecstasy!

Plymouth.

H. W.

**SINGULAR PLAY-BILL.**—A play-bill, printed at Oldbury, announces "the greatest combination of novelty and attraction ever offered to the public," being the tragedy of the Rugeley murder, done into "an entire new drama," and entitled "The Rugeley Poisoner; or, the Life and Death of William Palmer." Act I, laid at Shrewsbury; II, at Rugeley; III, at London! Then follow singing and dancing, concluding with a "laughable farce."

### ENGLISH COMPOSERS OF THE SIXTEENTH CENTURY.

**PETER PHILLIPS**, an Englishman by birth, but better known by the Italianized name of *Pietro Philippi*, was a composer of vocal music both sacred and profane. He styled himself *Canonius Sogniensis*, or Canon of Soigny, a city in Hainault; and he was likewise organist to the Archduke and Duchess of Austria.

His principal works were published in the following order: "*Melodia Olympica*;" "*Madrigali a 8 Voci*," in 1599; "*Cantiones Sacre, 5 Vocum*," in 1612; "*Gemmulæ Sacre, 2 et 3 Vocum*," in 1613; "*Litania B. V. M. in Ecclesia Loreana cni solita*, 4, 5, 9, *Vocum*," in 1623.

The situations which Phillips held, and the nature of his compositions, all denote him to have been of the Romish communion. The *Cantiones Sacre* are dedicated to the Virgin Mary.

**THOMAS WELKES**, organist of Winchester, and afterwards of Chichester, was the author of a set of *madrigals* for three, four, five, and six voices, printed in 1597. He published also, in the year following, "*Ballets and Madrigals to five Voices, with one to six Voices*;" and in 1600, "*A Set of Madrigals in six Parts*." He likewise composed many *services* and *anthems*, which are well known and much esteemed. There is a madrigal of his composition, printed in the "*Triumphs of Oriana*," and an anthem in *Bernard's Collection*. He was the author, also, of a work entitled, "*Ayres or Phantasies for three Voices*," printed in London in 1608.

**Miscellaneous.**

(Continued.)

**LONDON & NORTH WESTERN RAILWAY.**—MARCUS'S AUTUMN EXCURSIONS, and Last of the Season.—From Euston-square Station at 10.30 a.m. on Saturday, September 20 and 27, returning on the 27th September, and October 4. From London to Birmingham, closed carriages, 9s. 6d.; first class, 20s.; Wolverhampton, 10s. 6d. and 22s. 6d.; Coventry or Leamington, 8s. and 18s.; Shrewsbury, 13s. and 27s. 6d. Also to Dublin, 35s. and 63s.; Kendal, 28s. and 50s.; Lancaster, 25s. and 44s.; on same days at 6.20 a.m.—Tickets, bills, &c., may be had of Mr. Stanley, Albert Hotel, Euston-square, and of Henry R. Marcus, 234, Crosby-hall-chambers, 25, Bishopsgate-street, City.

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Leicester-square.  
Capital, £300,000, £150,000 being paid up.  
Governor, J. J. MECHL, Esq., Tiptree-hall, Kelvedon,  
Essex.

**TERMS OF BUSINESS.**

**CURRENT ACCOUNTS.**—Interest at the rate of 2 per cent. allowed on the minimum monthly balances, when the balance has not been below £300 at any time during the half-year; 1 per cent. when the balance is below £300. Accounts made up each half-year ending 30th of June and 31st of December.

**DEPOSIT ACCOUNTS.**—Deposits from 25 upwards are received from persons residing either in London or the country. The interest runs at 1 per cent., under the rate of discount at the Bank of England. Money will be received on deposit for fixed periods at rates to be agreed upon.

By order.

GEORGE CHAMBERS, General Manager.

**Exhibitions, &c.**

**CRYSTAL PALACE.—ARCHERY.**—The ARCHERY GROUND at the rear of the north wing is OPEN for practice DAILY.

**CRYSTAL PALACE.—Gothic Sculpture.**—An interesting collection of CASTS of SCULPTURES in the Gothic Style, by the late Charles Geier, of Louvain, has been arranged in a Court behind the Byzantine Court. This series consists of groups, niches, statues, statuettes, &c., the only copies of the works executed by this talented sculptor.

**CRYSTAL PALACE.—Picture Gallery.**—THE SUMMER EXHIBITION of PICTURES will CLOSE on Saturday, October 4, and will be succeeded, early in November, by the WINTER EXHIBITION, which will remain open until the end of March, 1857. Notices will be addressed to exhibitors of works now in the gallery, informing them when they will receive the pictures returned; and those who propose to contribute to the Winter Exhibition are requested to inform Mr. Henry Mogford, at the Gallery. The only charge to exhibitors will be 5 per cent. commission on works sold.

By order, G. GROVE, Secretary.

Crystal Palace, Sept. 16, 1856.

**CRYSTAL PALACE.—The Fountains**  
on the Upper Terrace play daily, at half-past 4.

**CRYSTAL PALACE.—The PALACE**  
will be OPEN daily during the present week (Saturday excepted), from 10 till 8; admission 1s.; children half-price. On Saturdays (open at 12), admission half-a-crown; children 1s.

By order, G. GROVE, Secretary.

**CRYSTAL PALACE.—The LIBRARY.**  
which comprises numerous works illustrative of the fine art and other varied collections contained in the Crystal Palace, as well as works of general and high-class literature, including the most recent publications, may be now consulted in the reading-room by means of a complete catalogue.

The title-pages and announcements of new books are displayed in the room, and the publishers' catalogues lie on the tables.

The reading-room is supplied with all the leading London and provincial newspapers, magazines, reviews, and other periodicals.

**CRYSTAL PALACE.—MACHINERY**  
IN MOTION.—The series of COTTON MACHINERY, by Walker and Hacking, Harrison and Co.; Self-acting Tools by Whitworth, Muir, and Harrison and Co.; Centrifugal Pumps by Appold and Gwynne; and other interesting machinery, in action daily.

**CRYSTAL PALACE.—Agricultural**  
Implements.—The largest and best collection of AGRICULTURAL MACHINES & IMPLEMENTS ever exhibited is NOW ON VIEW. Prices may be obtained at the office.

**CRYSTAL PALACE.—The CERAMIC**  
COURT, containing illustrations of pottery of ancient and modern manufacture, is NOW OPEN.

**CRYSTAL PALACE.—Naval Museum.**  
—The Gallery of Naval Models and Inventions, situated in the North Transept, is OPEN to the public.

**THE ZOOLOGICAL SOCIETY'S**  
GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The Band of the 2nd Life Guards will perform, by permission of Col. Williams, on Saturday, the 13th instant, at 4 p.m., for the last time this season.

**TOUR of EUROPE.—GREAT GLOBE,**  
Leicester-square.—Voyage to Sebastopol and Back, by the Danube and the principal Cities of Europe, at 12, 3, and 8. The Oriental Gallery of the Arms, Costumes, and the People of the East, life-size.—The Model of Sebastopol.—The Model of the Earth, with Illustrative Lectures every hour. A collection of Russian arms, pictures, and trophies. Military Gallery of the Armies of Europe. Admission to the whole building, 1s.; children and schools half-price. Open from 10 a.m. to 10 p.m.

**ROYAL POLYTECHNIC.**—MONTANARI'S unique Collection of more than 100 FIGURES, exquisitely finished in form and dress, and illustrating with ethnological perfection Savage and Civilized Life in Mexico, are now added, without extra charge, to the 3,000 Works of Art, Models, &c., exhibited daily. Re-engagement of Angus Fairbairn, Esq., and the Misses Bemmett, for their Scotch Musical Entertainment every Tuesday, Thursday, and Saturday Evening.

**PARIS.—PARISIANS AND THEIR**  
Pursuits, Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

**GORDON CUMMING, THE LION**  
SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily between 11 and 4, without extra charge) 3s.—232, Piccadilly.

**PANORAMA of ST. PETERSBURGH**  
is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

**CREMORNE.—OPEN DAILY, 1s.**—During the week, an entirely new Fairy Ballet of Action, entitled the Vine Dressers of Como; or the Fairy and the —. The Brothers Hutchinson in the Silver Globe Dance and Classical Gymnasium.—Dancing on the Monster Chinese Platform to the Great Cremorne Band—McCullum, the American Wonder. In the Cirque Oriental M. Henderson, as Le Fils de Fer Volant.—Banner's Troupe of Performing Dogs.—Grand Vocal and Instrumental Concert.—The Illuminations on the usual scale of magnificence only to be found in these grounds.—Fireworks on the River Esplanade. Open on Sundays for promenade: admission free. Table d'hôte at 8 1/2, 2s. 6d. each.

**MADAME TUSSAUD'S EXHIBITION,**  
Bazaar, Baker-street, Portman-square.—A full-length portrait model of WILLIAM PALMER is now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 o'clock in the morning till 10 at night.

**Theatrical Announcements.**

**THEATRE ROYAL HAYMARKET.**—THIS EVENING (Saturday), in consequence of the great success attending its recent revival, the comedy of the BEAUX STRATAGEM. Archer, Mr. Howe; Aimwell, Mr. W. Farren; Sullen, Mr. Chippendale; and Scrub, Mr. Buckstone; Mrs. Sullen, Miss Reynolds; Dorinda, Mrs. E. Fitzwilliam. After which the renowned Spanish Dancers, Perea Nena and her unrivalled Company, in the ballet of EL GAMBUSINO. To be followed by CHARLES II., in which Madame Leonti will make her fifth appearance as Mary Copp. Concluding with THE SPANISH SERJEANT.

**THEATRE ROYAL ADELPHI.**—Roars of laughter.—Crowded Houses.—The Original Irish Boy and Yankee Gal, Mr. and Mrs. Barney Williams. Fifth week of the original drama of Ireland As It Is; or, The Middleman.—The 35th night of Our Gal, in which Mrs. Barney Williams will sing "My Mary Ann."—Irish Assurance and Yankee Modesty, and The Irish Tutor.—Mr. Wright every evening in the screaming Adelphi farce of Domestic Economy.—THIS EVENING (Sept. 20), IRELAND AS IT IS; or, The Middleman (performed by Mr. and Mrs. Barney Williams 763 nights in the United States). Ragged Pat, Mr. Barney Williams (in which character he will sing "Billy O'Rourke;" and dance with Mrs. Barney Williams their popular Irish jig). After which, DOMESTIC ECONOMY. Grumly, Mr. Wright. Concluding with IRISH ASSURANCE AND YANKEE MODESTY. Pat, Mr. Barney Williams (with the popular song of "Widow Macree"); Nancy Stoker, Mrs. Barney Williams (with the new Yankee ditty of "Pesky Ike").

**ROYAL PRINCESS'S THEATRE.**—THIS EVENING, and during the week, will be presented MUSIC HATH CHARMS. After which Sheridan's tragic play of PIZARRO. Rolla, by Mr. C. Kean; Elvira, by Mrs. C. Kean. To conclude with A PRINCE FOR AN HOUR.

**LYCEUM THEATRE ROYAL.**—(Under the management of Mr. Charles Dillon.) On Monday, Sep. 22, and during the week, the drama of BELPHEGOR. Belphegor, Mr. Charles Dillon; Madeline, Mrs. Charles Dillon. To be followed by an original burlesque, by William Brough, called PERDITA, THE ROYAL MILKMAID; or, The Winter's Tale. Florizel, Mrs. A. Mellon (late Miss Woolner); Antiochus, Mr. J. L. Toole; Hermione, Mrs. Buckingham White; Fast Time, Miss Harriet Gordon; Polyxenes, Mr. W. Brough (his first appearance on any stage); Perdita, Miss Maria Wilson. Miss Rosina Wright and a Grand Corps de Ballet. To conclude with THE WEDDING DAY. Lady Contest, Miss Fitzpatrick. Stalls, 6s.; dress circle, 4s.; upper boxes, 3s.; pit, 2s.; gallery, 1s. Half-price to all parts of the house (stalls excepted) at 9 o'clock. Box-office open daily from 11 till 5.

**GREAT NATIONAL STANDARD**  
THEATRE, Shoreditch.—Proprietor, Mr. John Douglas.—Mr. and Mrs. SIMS REEVES will perform in a Favortio Opera every evening during the week.

**ASTLEY'S** greet Shaksperian triumph, RICHARD III., or, The Battle of Bosworth Field, with Mr. William Cooke's magnificent stud of trained palfreys, gorgeous historical processions, pageantry, &c. The death of the King's charger, "White Surrey," and fall of Richard on the battle field, produce a perfect furore each evening.

**Musical Instruments.**

**CREMONA VIOLIN.—FOR SALE,**  
a very fine NICHOLAS AMATI, large size, date 1640. Apply to A.P. 14, Euston-place, Euston-square. To save trouble, lowest price £60.

**BISHOP and STARR, Organ Builders,**  
1, Lisson-grove, South, have now several of their small ORGANS termed the "Organetto Profondo," in various stages of progress. A specimen may be seen in the Musical Instrument Court of the Crystal Palace. The great desideratum of depth of tone, with power in a small space, and at a moderate price render them suitable either for the chapel or parlour.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, September 20, 1856.